



One College Drive, Blythe CA 92225  
(760) 921-5500

Course Control Number: CCC000438653		
Course Outline Approval Dates		
Modality	Curriculum Committee	Board of Trustees
Face-to-face	5/23/19	6/11/19
Correspondence Ed.		
Distance Ed.		

### COURSE OUTLINE OF RECORD

#### Course Information

Course Initiator: Jim Sloman			
CB01 - Subject and Course #: ART 120			
CB02 - Course Title: Basic Painting Design and Color			
New Course: <input type="checkbox"/>		Non-Substantial: <input checked="" type="checkbox"/>	
		Substantial: <input type="checkbox"/>	
Articulation Request: <input checked="" type="checkbox"/> UC		<input checked="" type="checkbox"/> CSU	
		<input checked="" type="checkbox"/> CSU-GE	
		<input checked="" type="checkbox"/> IGETC	
Lecture Hours: 27		Laboratory Hours: 81	
		Clinical/Field Hours:	
CB06/CB07: Course Units: 3.0			
Prerequisites:			
Co-requisites:			
Advisories:			
CB03 - TOP Code:		1002.10 - Painting and Drawing	
CB04 - Credit Status:		D - Credit - Degree Applicable	
CB05 - Transfer Status:		A - Transferable to both UC and CSU	
CB08 - Basic Skills Status:		N - Course is not a basic skills course	
CB09 - SAM Priority Code:		E - Non-Occupational	
CB10 - Cooperative Work:		N - Is not part of Cooperative Work Experience Education Program	
CB11 - Course Classification:		Y - Credit Course	
CB13 - Approved Special:		N - Course is not a special class	
CB21 - Prior Transfer Level:		Y - Not Applicable	
CB22 - Noncredit Category:		Y - Credit Course	
CB23 - Funding Agency:		Y - Not Applicable	
CB24- Program Status:		1 - Program Applicable	
Transfer Request:		A= UC and CSU	

Please select the appropriate box(s) of the modalities in which this course will be offered, and fill out the appropriate sections for that mode.

- Face-to-Face – Section B
- Correspondence Education – Section C
- Distance Education – Section D

## **JUSTIFICATION OF NEED:**

ART 120 is CSU-GE certified and satisfies Area C1. The course is also transferable to the University of California.

## **CATALOG DESCRIPTION:**

Introduction to the concepts, applications, and historical references related to two-dimensional art and composition, including the study of the basic principles and elements of line, shape, texture, value, color and spatial illusion. Development of a visual vocabulary for creative expression through lecture presentations, studio projects, problem solving, and written assignments.

## **COURSE OBJECTIVES:**

1. Construct images (in a variety of two-dimensional media) within particular constraints of form, organization, and communicative intent, which have been explicitly stated in advance.
2. Construct images which are vivid and coherent and make manifest and understanding of design elements and principles
3. Explain choices of form, relationships among forms and organizational strategy and compare them to other possible alternative choices made while constructing a particular image.
4. Construct images that are well crafted with respect to expressive effects which have been explicitly stated in advance.

## **STUDENT LEARNING OUTCOMES:**

1. Analyze master and student paintings by recognizing unity with a focal point or multiplicity through the use of balance, rhythm and proportion.
2. Compare and contrast the works of other artists as well as the student's own in historical, social and cultural contexts with particular attention paid to the expression of ideas in the artistic medium.
3. Create a painting that has social commentary as content.

## **A. COURSE OUTLINE AND SCOPE**

### **1. Outline of topics or content:**

#### I. Introduction

#### II. Color

A. Systematic color classification in terms of primary, secondary, and dimension in terms of "color wheel"

#### B. Uses of color

1. Color distinction vs. value distinctions
2. Color schemes
3. Depictive color - local color vs. color to suggest illumination, transparency and spatial effects
4. Color affect and color symbolism

#### C. Line

1. Variations
  - a. Thick and thin, straight and curved, fast and slow, long and short, etc.
  - b. Media surface, tough, etc.
2. Use of lines
  - a. Subdivide or activate a surface
  - b. Delineate shapes, object contours, etc.
  - c. Write text (handwriting, type, calligraphic line)

#### D. Shapes and Planes

- a. Thick picture plane
- b. Shapes on or parallel to or oblique to the picture plane
- c. Silhouettes, "faces" of geometric cross-sections, etc,

#### E. Value (dark and light) tone

- a. Contrasts and gradations
- b. Decorative and dramatic distributions
- c. Shading and shadows

F. Texture

- a. Physical, tactical characteristics of a surface
- b. Fine-grain, all-over patterns
- c. Illusionistic reference to light-reflective qualities of various materials and surfaces

G. Space

- a. Planographic - 2-D units arrayed on a 2-D surface related topographically (next to tangential to, or on the right of, above, below, enclosed by, etc.)
- b. Illusionistic - 2-D lines, shapes, darks and lights, color relationships which evoke a sense of 3-D space by means of overlaps, position on the picture plane, size relationships, etc.

**2. If a course contains laboratory or clinical/field hours, list examples of activities or topics:**

I. Simple constructions

- A. Individual units (marks, figures)
- B. Simple units composed of parts
- C. Configurations, pictograms
- D. Field patterns
- E. Images that read as simple combination of configurations and field pattern

II. Complex constructions

- A. Kinds of interactions
  1. Repetition, similarity, modularity
  2. Figure vs. ground
  3. Contrast, variation
  4. Emphasis, dominant, subordinate, hierarchy of emphasis
  5. Continuity, proximity
  6. Balance (symmetrical, asymmetrical)

B. Strategies for achieving visual coherence, unity, proportion

1. Consolidation, grouping
2. Visual rhythm, tempo, motion
3. "Push and pull"
4. Layers of organization
5. Representation, devices and cues that evoke viewer construction of illusionistic space

**3. Examples of reading assignments:**

Read in a current trade magazine, such as Art News or Art in America what the latest trends are in art for the home and be able to discuss your findings in class.

**4. Examples of writing assignments:**

Compare two specific two dimensional visual constructions, noting forms and their organization, craftsmanship and presumed expressed intentions in a two page essay.

**5. Appropriate assignments to be completed outside of class:**

Conduct research on a particular drawing style or technique.

**6. Appropriate assignments that demonstrate critical thinking:**

Develop a one-page critique of a gallery or museum show, with some discussion of the work or show, the intent of the show and the

effectiveness or effect of presenting this work this way.

## **7. Other assignments (if applicable):**

Typical art materials for this course include: paper, pencils, erasers, pens, India Ink, scissors, X-acto knife, glue, brushes and water-based paint.

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Check if Section B is not applicable

### **B. FACE-TO-FACE COURSE SECTIONS:**

#### **Face-to-face education**

Is a mode of delivery in which instruction is delivered in a traditional classroom setting, with instructor and students located simultaneously in the same classroom facility.

#### **1. Describe the methods of instruction:**

Methods of instruction may include, but are not limited to, the following: lecture, lecture/discussion, discussion seminar, audio-visual, modules, and other appropriate instructional strategies as determined by the instructor.

#### **2. Describe the methods of evaluating of student performance.**

Instructors will utilize a variety of methods to evaluate student performance, including, but not limited to: tests, quizzes, assignments in drawing and painting, participation in discussion sessions.

#### **3. Describe how the confidentiality of the student's work and grades will be maintained.**

Instructors shall make reasonable efforts to protect the confidentiality of students' grades and graded work consistent with practices described in the Family Education Rights and Privacy Act (FERPA).

#### **4. If the course has a lab component, describe how lab work is to be conducted and how student work is to be evaluated.**

Students will be assigned to create a drawing or painting using a particular style and technique. The instructor will evaluate the student's work in terms of standards or criteria established in advance by the instructor.

NOTE: Students will be encouraged by instructors of this course to direct themselves to the College's Disabled Students' Programs and Services (DSP&S) department if they believe they have a learning disability.

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Check if Section C is not applicable

### **C. CORRESPONDENCE EDUCATION COURSE SECTIONS (Correspondence, hybrid correspondence)**

#### **Correspondence education**

is a mode of delivery in which instructional materials are delivered by mail, courier or electronic transmission to students who are separated from the instructor by distance. Contact

between instructor and students is asynchronous.

**Hybrid correspondence education**

is the combination of correspondence and face-to-face interaction between instructor and student.

**1. Describe the methods of instruction.**

**2. Describe the methods of evaluating student performance.**

**3. Describe how regular, effective contact between the instructor and a student is maintained.**

**4. Describe procedures that help verify the individual submitting class work is the same individual enrolled in the course section.**

**5. Describe procedures that evaluate the readiness of a student to succeed in a correspondence or hybrid correspondence course section.**

**6. Describe how the confidentiality of the student's work and grades will be maintained.**

**7. If the course has a lab component, describe how lab work is to be conducted and how student work is to be evaluated.**

**8. If the course requires specialized equipment, including computer and computer software or other equipment, identify the equipment, and describe how it is to be accessed by students.**

Note: Students will be encouraged by instructors of this course to direct themselves to the College's Disabled Students' Programs and Services (DSP&S) department if they believe they have a learning disability.

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Check if Section D is not applicable

**D. DISTANCE EDUCATION COURSE SECTIONS (online, ITV, hybrid)**

**Online education**

is a mode of delivery in which all instruction occurs online via the Internet. Student and instructor access to email and the Internet is required. Students are required to complete class work using email, chat rooms, discussion boards and other instructional online venues.

**Interactive television (ITV)**

is a mode of synchronous delivery in which instruction occurs via interactive television (closed circuit).

**Hybrid instruction**

is a combination of face-to-face instruction and online instruction.

**1. Describe the methods of instruction.**

**2. Describe the methods of evaluating of student performance.**

**3. Describe how regular, effective contact between the instructor and a student is maintained.**

**4. Describe procedures that help verify the individual submitting class work is the same individual enrolled in the course section.**

5. Describe procedures that evaluate the readiness of a student to succeed in an online, ITV or hybrid course section.

6. Describe how the confidentiality of the student's work and grades will be maintained.

7. If the course has a lab component, describe how lab work is to be conducted and how student work is to be evaluated.

8. If the course requires specialized equipment, including computer and computer software or other equipment, identify the equipment, and describe how it is to be accessed by students.

Note: Students will be encouraged by instructors of this course to direct themselves to the College's Disabled Students' Programs and Services (DSP&S) department if they believe they have a learning disability.

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**E. REPRESENTATIVE TEXTBOOKS AND OTHER READING AND STUDY MATERIALS:**

List author, title, and current publication date of all representative materials.

Ocvirk, Otto. Art Fundamentals: Theory and Practice. McGraw-Hill, New York, NY, most current edition

**SIGNATURES**

**COURSE INITIATOR:** \_\_\_\_\_

**DATE:** \_\_\_\_\_

**DIVISION CHAIR:** \_\_\_\_\_

**DATE:** \_\_\_\_\_

**LIBRARY:** \_\_\_\_\_

**DATE:** \_\_\_\_\_

**CHAIR OF CURRICULUM COMMITTEE:** \_\_\_\_\_

**DATE:** \_\_\_\_\_

**SUPERINTENDENT/PRESIDENT:** \_\_\_\_\_

**DATE:** \_\_\_\_\_